



THE

HELFER, ROGERS & BAKER

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THE SHADOW™



HAROLD GOES TO WASHINGTON

**CARNIBALISMS #28:**

The Warthoggers have destroyed the Quarters—what could possibly happen next? Find out in this week's last issue! By Alan W. Renfro, Erik Larsen and Bill Wray.

VIRGINIA #56:

The most dramatic moment at Atkins High has yet to hit in the pulse-pounding final issue. By Paul Kupperberg, Steve Epting and Jack Tepnick.

GREEN ARROW #45:

Hot on the heels of the acclaimed Prestige mini-series, the New Frontiers series debuts. By Mike Grell, Ed McGuire and Dick Giordano.

ROSEVILLE PEOPLE #45:

They haven't been seen for years, but the members of the Dark Forces return in *Reign*, Part II of a six-part mini-series by J.M. DeMatteis, Peter Cullen and Karl Kesel.

HELLRAZER #25:

Constance is forced to choose between saving a friend or stopping a deadly spell by Jamie Delano and John Wagner.

YOUNG ALL-STARS #45:

The Young All-Stars battle Korvac. Nitrocity and Green Lantern goes on trial. By Ray and Donn Thomas, Alan Moore and Michael Janke.

LESSON OF SUPER-HEROES #45:

The Legionnaires discover that no one respects the Mastermind! By Paul Levitz, Greg LaRocque and Mike DeCicco.

SWAMP THING #45:

Swamp Thing reluctantly turns to John Constantine to resolve his conflict. By Rick Veitch and Alberto Alcala.

INFINITY, INC. #47:

The Warthoggers may be defeated, but the Warhangers are not far removed! By Ray and Donn Thomas, Alan Moore and Tony DeClue.

NEW TEEN TITANS #45:

Denny O'Neil's first adventure in a Teen n' Grotto retells. By Mary Nolfo, Nicked Collins and Robbie Rist.

SHADOW #7:

The Shadow goes to Washington, D.C., to prevent an eight-year-old boy from assassinating the President! By Andrew Helfer, Marshall Rogers and Kyle Baker.

PIACEMAKER #2:

All-out action as a terrorist organization descends on the Penthouse! By Paul Kupperberg, Tim Smith and Felipe Massa.

SPECTRE #45:

A mounted horse party with Dracula, Nosferatu, Sweeney, Dr. Fate, Endreth and a few uninvited guests! By Doug Moench and Greg Rucka.

QUESTION #15:

Meet the Spartans—or skin group of soldiers who are killing their fellow soldiers. By Denny O'Neil, Steve Clevenger and Rick Meyer.

MASTERSLAND #3:

Experience the infernal through the other regions of your soul. By John Cassaday, Bill O'Neal, Bruce Patterson, David Lloyd, Donald Toppo and William Beacox-Locke.

MEANWHILE...

BY DICK GIORDANO

"To be or not to be...that is the Question."

All right, so I needed a clunky opening to entice you into reading this, which is going to turn out to be a lot of reminiscing about what I was doing twenty years ago today. Everybody else seems to be looking back, pondering where they came from. Why shouldn't I do the same?

As for me, I was working on *The Question*.

You doubtless already know that *The Question* was in the Charlton stable of characters way back when. That is going back to around 1967 or '68. As an editor there, the big thing I had going for me was an almost totally free hand in publishing whatever comics I wanted to publish.

That freedom was coupled with my own conviction that in order to get anywhere with Charlton books I would have to be daring. The other companies were using formula stories that I would never use, or I'd use them but they wouldn't feel right for me. We'd done a lot of things different at Charlton, in fact, nearly everything in our approach was different. I mentioned our competition by name, for example. While the other companies were throwing rocks at each other, calling each other "Brand Ech," and things like that, I talked about DC and Marvel as wonderful places to work, which they were and still are. I called our characters "super heroes" as opposed to "super heroes" to set them apart. In our house ads, we would say things like, "They *The Question*—We need the money." In the face of a lot of hype coming from both companies, I tried to be honest about what I was doing and why it made us seem different right off the bat.

The *Question* was different, too. Steve Otto created him, and looking back, the strip seemed a prototypical version of his Mr. A., pretty hard-edged stuff. While *The Question* was never quite as hard-edged, we still managed to shake things up a good deal with the character. In one issue, we showed *The Question* letting a group of thugs drown. He didn't cause it. He just didn't do anything to prevent it, just walked away from it. In those days, comic book heroes didn't do that. We got a lot used on it, probably sooner than I'd ever recovered on anything else.

My instincts toward the character's secret were proven right. Blue Steele and *The Question* were our top two books at Charlton.

We'd put forth an anti-hero of sorts, in an age when anti-heroes held the stage. *The Question* was different—but word apart from anything else he's philosophical and physically. That was something else that had always appealed to me. *The Question* had no face. Somehow, the character also fit my personal view of heroic history. I often had trouble with costumed characters, because their costumes served a purpose—it was there to strike fear in the hearts of evildoers. But if a hero didn't need a costume, why should he wear one? *The Question* filled a desire I had to publish a character who had his adventures in street clothes. Sort of like the Lone Ranger—a mask, but otherwise not a lot to separate him from you and me. It's more real to me somehow.

That's what I like about the new incarnation of *The Question*. Denny O'Malley's scripts are as gritty and realistic and frightening for their time as the original was for its time. Denny deals with a lot of rough—rough—questions head-on. The violence is also depicted realistically, not choreographed. This greater realism, for my money, engages your emotions in a much

stronger way. It's not here merely via a fantasy setting where dialogue of surrealism gets in the way of tapping your sympathies.

I think Denny's done a magnificent job of character development on *The Question*. I also think you're better served by hearing Denny talk about it. So I asked him a little about his approach:

"A lot of it is not too obvious," he says. *The Question* is one of the few heroes in comics which isn't driven by vengeance, or by some abstract notion of justice. He originates curiously, with a psychological basis. "The Sage starts off as a desegregator man with a lot of anger and violence in him. He subscribes to the tough-guy ethic. 'I'm the baddest cat in the valley, but I'm using my toughness for the purposes of good.' That works until you find someone who's tougher. But Sage is a tough guy with aspirations. He works on bettering himself, changing himself. He's aware of his faults. Not live of them necessarily, but he's working on it. There's a subtlety in the stories how will Sage deal with his problems this month. In a lot of ways, *The Question* will react to things differently now than he would a year ago. I even changed a line of dialogue in the strip just recently because it annoyed me too much of how the 'old' Sage would react, as against the more recent one."

Denny was with me back in those old days at Charlton, and I get a kick out of thinking how the brash newcomer of solid long hair has become one of the elder statesmen of the business.

But last you think *THE QUESTION* is surely old-timer? Well, let me introduce you to one of the hottest talents around: Dennis Cowan, penciller on *THE QUESTION*.

Denny credits Denny with giving him a great deal of enthusiasm for the job, which in turn steers the strip toward success. "He's great working with a talented writer," he informs. "Denny also gives me a hand in the plotting. Before Denny writes a story, he edits Mike Guidi, and I will sit over lunch and talk over the next four issues or so. We throw things around, suggest ideas. The story in issue #13, about the schoolbus, that came from one of those plotting sessions. The storyline issue #15, about the Klan, was a plot suggestion from me."

Denny also approaches drawing *THE QUESTION* differently. "I'm getting away from representational art. I'm more into shapes and form. It's like geometry for me now. I don't sit there saying, 'This cat has to look like an cat, and it has to go right here.'" Denny also credits Rick Magyar's contribution to the book's distinctive look. "Rick's one of the most talented inkers currently working. He's phenomenal."

I agree. The whole product is phenomenal. A lot of times, I side with the fans when it comes to the "revitalization" of certain characters. I appreciate that reactions because, as an old comic fan myself, I welcome these revitalizations with mixed emotions. But here, I truly feel the execution is brilliant. The book is better.

Thank you and good afternoon.



THIS IS THE STORY OF
A BAD BOY HIS NAME
WAS

HAROLD



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SHADOW JUSTICE: HEADS ARE ROLLING



"HAROLD GOES TO WASHINGTON"

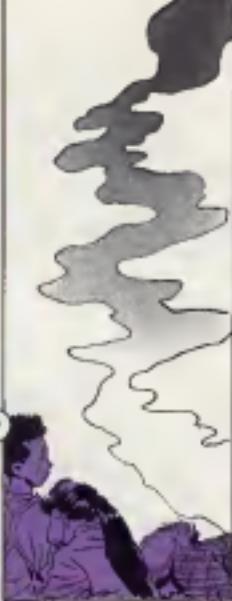






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"I KNOW IT'S CRAZY, BUT WHAT ELSE AM I SUPPOSED TO DO? I CAN'T JUST CHAPERONE THE WHOLE BUNCH OF 'EM MYSELF!!"

222

TEACHER'S LOUNGE

LOOK, BABE--
IT'S BEEN ONE
TERROZY DAY
FOR ME--

--BETWEEN
TRACKING THOSE
PUSHERS AND THE
KID PLAYING
SHADOW GETTIN'
STRANSLDED--

YEAH, PLAYING SHADOW USED HIS
COAT FOR A CAPE. NOBODY KNOWS
WHAT HAPPENED-- THEY'RE SAYING
THE WINDOW JUST SLIPPED--

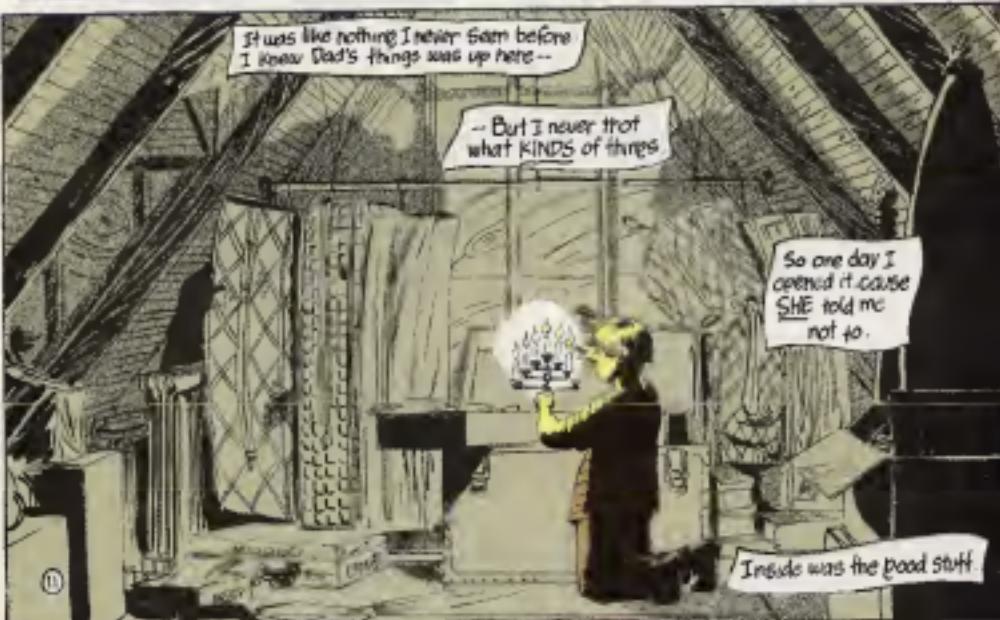
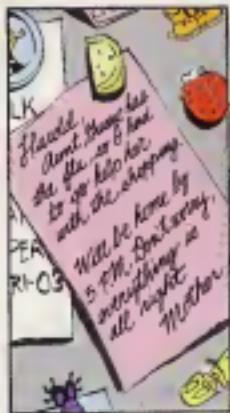
RIGHT--
ONE COOL
ROLE MODEL...

BUT
ANYWAY,
BABE--WHAT
DO YOU SAY?

HON, I'LL DO WHAT I CAN--
JUST DON'T EXPECT MIRACLES.
THIS ISN'T EXACTLY REGULAR
DUTY-- BUT I'LL HAVE WHOEVER
I CAN DUG UP REPORT TO YOU
TOMORROW MORNING.

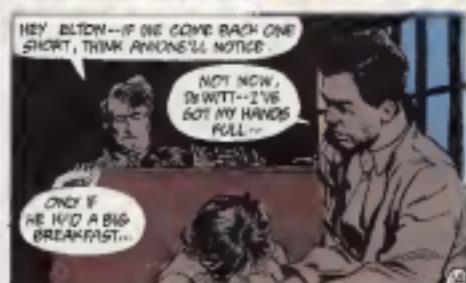
--JUST MAKE
SURE HE NEVER
FINDS OUT, okay
HON?





















THAT'S BETTER. LET'S BEGIN
(REAGAN)

THE YOUTH OF AMERICA
IS OUR GREATEST ASSET--

POW!



ME!"

THERE GOES MY
TANTRUM, DEWITT

YOU WANT I SHOULD
BREAK HER FACE, BUT
HER ANY OR ANY KID--
IT'D BE A REAL
TREAT--

YES,
DEWITT, I'M
SURE IT
WOULD BE--
FOR YOU, AND
A MILLION
VIEWERS...

NO--JILL TAKE CARE
OF IT. JUST BE A PAL
AND SAVE MY SEAT--

CHARLIE
THE PRESIDENT
FROM THE TOPS

OH NO

NOT AGAIN!

PENNY! PENNY!

--THEIR
STICK-TO-IT-
NESS

I MARVEL
AT THEIR
AMBITIONNESS--



--DETERMINATION
AND DRIVE, I AM
CONTINUALLY--



--REASSURED BY
THEM UNCEASING
DESIRE--



--AT THEIR ABILITY
TO REASSURE THAT
DREAM--



PENNY!
PENNY!



--TO FULFILL THE
AMERICAN DREAM--
AND AM ARMED--



--INTO THEIR OWN,
UNIQUE, PERSONAL
POWER--"



WEEB...





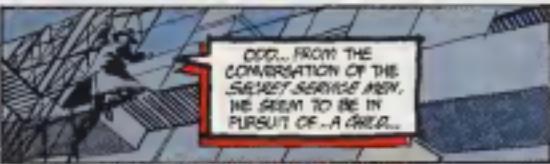


NOW I GUESS I WAS
KNOW WHAT SCARED BEFORE...
I GOTTA MY HEAD WENT
DO ALL SCRIBEY,
LIKE IT DOES WHEN
I CHOKIN' THE
CATS.

BUT IT'S
CRAZY NOW
AN' IT'LL
NEVER
HAPPEN
AGAIN

ALL I GOTTA DO IS
GO MADDEN THE WHOLE
RIDE--WHEN I COME
OUT, ALL THESE JERKS'LL
STILL BE IN HERE
LOOKIN' FOR ME...

--AN' THE
PRESIDENT
WILL BE ALL
ALONE!



...OR A MURKET, SIR.
HAVE WE RULED OUT
ALL MIDDLE EASTERN
FACTORY'S YET--?

MRS. MORGEN
THE TEACHER SAYS
HE KNOWS THE
KID... THEY'RE
ATTEMPTING
TO CONTACT
THE MOTHER
RIGHT NOW--
BUT THE PHONE
IS OUT OF
ORDER...









THE NEED OF
CRIME BEARS
BITTER FRUIT...



...SEEZ... I CAN'T
BELIEVE THIS...

GETTING A FULL
POLICE ESCORT OUT
OF WASHINGTON D.C.

...I GUESS THEY
DON'T WANT TO
TAKE ANY CHANCES...

HELL, AT LEAST
WE ONLY SUFFERED
ONE CASUALTY...



HEY MISTER
BUTTERFIELD—
WE DIDN'T GET
TO SEE ENEMY
OF THEM
ASSASSINATIONS!

OH WE STOP IN
TAKE A PICTURE?
YEAH CYON,
MISTER B!

CYON?
OH WE—
PLEASE PFF

OH LOOK! I SIGHT A
MAMMOTH!! LET'S
GO THERE!!

OH BOO... AND NOW IT'S MY TURN
FOR THE TRIP HOME— WAS RIGHT...
WHY THEY
ARE MONSTERS...



DON'T KNOW IF
I CAN TAKE ANOTHER
FIVE HOURS OF THIS...

HEY CYON—
WHY SO
GLOOMY?

OH, I DUNNO, TWITCH—
MAYBE IT'S BECAUSE
ONE OF MY STUDENTS
TRYED TO KILL THE
PRESIDENT...

OR, MAYBE IT'S BECAUSE
HE SHOT ME INSTEAD...

OR, MAYBE IT'S
BECAUSE THE PRESIDENT
HIMSELF BANNED US
FROM WASHINGTON
D.C. CITY LIMITS...

HELL... IT MIGHT
EVEN BE BECAUSE I'M
STUCK IN A BUS WITH TWO
DOZEN SCREAMING, RANTING
TWELVE-YEAR-OLD ANIMALS!

WELL, AT LEAST THEY AREN'T
ADMIRALY ANIMALS... THE MUSEUM
PEOPLE DID A GOOD JOB PACKING
SANDWICHES AND GALLONS OF
MILK RIGHT ON THE BUS WITH US...

AW, SCREW IT... DO ME A FAVOR,
TWITCHONITZ... SAY SOMETHING
TO CHEER ME UP.

SURE.
CYON—NO
PROBLEM...

THE END

...I SPICED
THE MILK...



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GIVE THEM TO
YOURSELF TOO!!



SHADOW MANIA

Dear Andy, Bill and Mike:

The new DC SHADOW is coming along well. Bill's striking covers make this comic stand out from the rest on the stands, and the art and stories inside live up to one's expectations. I like the current Shadow better than the Cheyenne version, as it has a stronger tone of mystery and menace. Cheyenne seems more suited to SF, as American Flegg and some of his work from the seventies would indicate. However, his work on The Shadow mini-series convincingly updated an old pulp character, thankfully avoiding the radio version's daintier crime fighter.

This storyline is wonderfully complex; while I look forward to its conclusion, I hope the next story will not be a let down. Eventually you will want to introduce more new villains and characters, but there are enough already introduced to provide interesting interactions. Just how much do you intend to do with all of the possible guest stars from The Shadow's long history?

As for seeing stories from the 1930's and 1940's, I'm all for it. But instead of a new mini-series, why not reprint some of the stories from the 1973 series? I'd particularly like to see Kellert's work again. But then, there are a good many artists whose renditions of The Shadow would be well worth seeing. Just imagine a 1930's tale in Gene Colan's pencil style, as used in the Nathaniel West stories. (No, I'm not proposing a crossover.)

I really want this comic to succeed. With the state of comics in 1987—diluted format, comics for mature audiences, and the sort of talent we're seeing... The Shadow may once again be the popular success it was decades ago, and even more of an artistic success. I've tried a few times to stop collecting comics, but as long as you maintain this level of quality, I won't be able to stop reading.

Steve Roby

33 Via Veneto
Ottawa, Ontario
Canada K1K 0N3

(Steve, this issue's one-part story series is a kind of "breather" before we begin our next multi-part story—and starting next issue, "The Seven Deadly Fins," a five-parter, will begin—it promises to be even stranger than "Shadows and Light"—and will introduce not one, not two—but seven new villains. Care to guess what their names are?)

Dear Mike:

This comic isn't billed as one, but it's really a team comic. All of the Shadow's agents do about as much as he does. Andy really goes to a lot of trouble to make each agent individual and interesting. But do these characters get any cover credit? NO! Please Explain!

Me
631 Steele Dr.
Decatur, IL 62528

(Well, Me /why do we get the feeling we're talking to ourselves/, keep your eyes peeled—The Shadow's agents will be getting more cover exposure in the future—we've already planned for all of them to appear at once, in a spaced-out time order; we know both new and old Shadow watchers will love it.)

Dear Andy and Bill:

First off, I'd like to say that I am enjoying the new SHADOW very much, especially Bill's art. Please, you must keep him—he's style is absolutely the best suited to the setting and mood of the Shadow.

Second, I think the idea suggested by Michael Griffin in issue #4 is great. A companion series of the Shadow's 30's adventures would be great. After all, G.I. Joe, Superman, Batman, Spider-Man, and the X-Men all get multiple series, why can't THE SHADOW?

Third, I've written a lot of things I'd like to see occurring in THE SHADOW.

1. Give his agents more room in the stories. As in the pulps, half of the story was from the agent's viewpoint, as they try to figure out the villain's total scheme. They add to the realism and the reader can relate to and even love [?] the agents because they're normal and sometimes make mistakes.

2. The Shadow's sons seem very interesting. You should put them in the spotlight more—and get rid of that rock and roll band nonsense.

3. Focus on the detective angle and don't make it too super-hero oriented. A villain out to destroy the world is okay now and then, but not too often. Keep the pulp flavor of infiltrating crime syndicates, rednecks, serial killers, and such.

4. How about a dossier of all the agents in the back of the book?

5. Either tell the stories in less issues or increase the number of pages in an issue. I think our issues end an annual for one story is a bit much. Personally, I would be willing to pay more money for more pages each issue.

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6. Also, what about having posters and perhaps even a graphic novel about THE SHADOW?

7. Did you guys have to read all the pulp magazines in order to gain knowledge about THE SHADOW and his operatives?

Thank you for your time—and remember: The Weed of crime bears bitter fruit—The SHADOW knows!

A. Lawrence Spicer
2807 N.E. Skidmore
Portland, OR 97211

(It looks like our current plans already are coinciding with at least a few of your suggestions. Lawrence—our next story is a five-parter (as opposed to six), and the "detective" angle will be played up a bit more in the future—although it will be primarily via the agents (which you want to see more of) rather than the Shadow himself. The Shadow's sons will be getting a "new look," and while they aren't giving up rock and roll completely, there ARE a few changes in the works. As we mentioned last issue—and we'll do it again here—next month sees the release of *The SHADOW PORTFOLIO*—a collection of full color, logo-less editions of all six of Bill Sienkiewicz's covers. They might not be as BIG as your average poster, but they're TWICE as beautiful!

Last, but certainly not least, while we haven't read ALL the original Shadow pulp novels (it's ask way too time-consuming and expensive) we have, with the aid of Shadow collector (and DC editor) Tony Tallarico, managed to track down and read most of the paperback reprints of the best of the Shadow novels. These books, combined with Shadow reference texts like Will Murray's *GUIDE HISTORY OF THE SHADOW* (published by Odyssey Publications), Frank Edgar Jr.'s *GANGLAND'S DOOM: THE SHADOW OF THE PULPS* (published by Robert Weinberg) and Robert Semporis' *THE NIGHT MASTER* (published by Pulp Press) make for a complete understanding of The Shadow and his background as we're able to gather.)

Dear Messrs. Heller and Sienkiewicz:

This is the first letter I've ever written to a comic. I'll be brief, because I know you're busy men. On the advice of a friend of mine, I bought SHADOW AND LIGHT #3, assuming that being near the beginning I'd soon pick up the general storyline. This kind of thinking would have applied with most of the comics I'd

read before. Of course, I bought the previous two issues and the Chaykin mini-series, 'cos I couldn't make head nor tails of the plot. Good sales technique. Mister Heller—keep those stories coming. I don't know how this new Shadow revival is going down across the Atlantic, but I, for one, am well-impressed. Gripping stuff!

I think THE SHADOW has been very well updated. You've made the new agents play an active role, as they should. Mavis should keep pointing out more unsavory aspects of The Shadow's personality. I don't think she should "give in" to him, even though he could cloud her mind at a convenient moment!

My main reason for writing, however, is to put in a vote for Shadow stories from the thirties and forties. The annual was great—that's all that's needed. A once-in-a-while reminder of the old enemies/agents, etc.

Congrats to you, Andrew, Bill, Mike and the rest of the team—keep it up!

Dan Thompson
52 Parcill Road
London NW 3
ENGLAND

Dear Shadow People:

THE SHADOW is the most beautiful piece of work I have seen in a long time. Andrew's writing and Bill's art go perfectly together. Bill was always a favorite of mine. The cover of issue #4 was great; Andrew depicts the Shadow perfectly—mysterious, dangerous, a half-raising criminal administrator. Perfect. I am also thrilled to see that Andrew wasn't afraid to show a man who is bloodthirsty, but to kill. All too often you see too many heroes who would rather see a murderer get a fair trial than want to blow his brains out.

Lastly, to Darren Bartok—God is not going to help the guilty—he had sent THE SHADOW to deal with them. Amen.

Matt Pounds
Naugatuck, CT

(Just in case you didn't know it, Matt—the cover of issue #4 was a remake/update of one of THE classic Shadow pulp covers—the cover to the story THE GOLDEN MASTER. There, a younger Shwan Khan was seated in a magnificent Oriental Throne, in full Warlord attire—we thought the contrast would be an interesting one—and from reader response in general, it looks like we were right.)

Dear Shadows:

When I first found out that the SHADOW was going to be the star of an ongoing series, I thought that it was just an attempt to stretch a mediocre mini-series into a complete waste of #1 60¢ a month.

Well, after reading issue #4, I can safely say that I was wrong. The new Shadow far surpasses the Chaykin mini-series of last year, as well as the 1973 run of the book.

Andy Heller is the best writer DC currently has (along with John Byrne and

Mike Baron). Bill Sienkiewicz also adds a morbid dimension to the book, and I hope he stays around for more than six issues. I am, however, looking forward to seeing Marshall Rogers in issue #7. He does such a great job with the Silver Surfer for Marvel.

Please, consider the Shadow crossing over into other books in the DC Universe. Maybe the DOOM PATROL, SPECTRE, or SWAMP THING. It's really to keep THE SHADOW in his own little world, especially after the CRISIS left us with just one.

Well guys, that's it for now—keep up the good work.

Jeff Brown
18 Magic Mt. Dr
Coram, NY 11727

(By now, you've probably read the much anticipated Marshall Rogers issue. Jeff—what do you think of it? And more importantly, how about those Kyle Baker inks? Pretty good, huh? And if you liked them, wait till you see our next issue. Where Kyle takes over regular pen/pencil and inks of the Shadow—he's guaranteed that it'll blow you away!!!)

Dear Mr. Carlton:

I am writing this letter because I just read THE SHADOW #1 and I needed a little bit of a clarification. After reading SHADOW #4 I felt that to understand this book, I should write a letter to the biggest experts, the writers.

Let me see if I have this right. Fifty years ago Lamont Cranston if I died Durango, the Shadow took his identity at the time, becoming Lamont Cranston #2. They looked about the same, so he had no problem in assuming title to Lamont Cranston #1's wealth. Now, Cranston #1 had not died, but had assumed the name Preston Mayrock and had managed to rebuild his empire. He also managed to build a 10-Megaton nuclear weapon that he aimed at New York, and also made a clone, a Lamont Cranston #3, a "son" of Cranston #1/Mayrock Senior.

Next, Cranston #3, "in a moment of passion," killed his father and the Shadow killed Cranston #3. Even though he fell fifty two feet off of the Mayrock International Casino, he managed to stay alive, and I assume that Cranston #3 was the man that was all shot up that stumbled into the hospital in the beginning of SHADOW #1. Who!

I hope that was right. This is probably all explained in THE SHADOW mini-series, which, unfortunately, I don't have.

Let me just say that THE SHADOW is an excellent comic book, even if it is a little hard to understand. I believe that THE SHADOW is one of the three best comics of 1987, the other two being Lone Wolf and THE SPECTRE.

Bill Sienkiewicz has the perfect art style for this book. Apparently he will be leaving after #6. That might be a major loss to the series, but perhaps he can continue as cover artist.

So, in conclusion, you have a great book here. Thanks for the work. That

goes to everybody.

Jason S. Russell
276 W 130 S
Lindon, Utah 84042

P.S. Who was that at the end of it? Talking to Joe Cardone?

(Aw, Jason—just when we thought you'd offered up the ultimate explanation of what went on during issues one and two—just when we figured you'd had it all zoned up—and you had to go and spoil it with that postscript! The guy at the end talking to Joe was none other than Lamont Cranston #2—aka THE SHADOW!

But since we're such nice guys—and since you actually figured out the entire sequence of events without the aid of even ONE issue of Howard Chaykin's mini-series—we've decided to make your life complete and send you a copy of the collected edition of THE SHADOW mini-series. And for the rest of you out there—don't get jealous! You can probably pick up a copy of the collected edition at your local comic shop—if there's any left...)

Dear Andy, Bill and Mike:

THE SHADOW is awesome! The plot is complex without being convoluted. It is a welcome change from the simple stories which dominate the market. The Shadow himself is a despicable character, who I would hate to have as a boss. Don't get me wrong, I wouldn't want him as an enemy either! His agents are a motley bunch, and are all very enjoyable. The nurse Gwen and DeWitt are my two favorites. While the overall plot is very good, it's the little storylines and diverse cast of characters which give the book its flair. The way Cardone was taken care of, the capo poker game, and the Hacker's insanity were all well done. I also enjoyed Stark's need army, The Shadowettes, and the telepathist.

Now, about Bill's art: What can I say that hasn't been said before? He is the most innovative artist in comics today. His style is very unique, and Bob Lepinen's lettering meshes with it very well. I haven't seen Richmond Lewis' coloring before, but she too complements Bill's work very well. Bill's Benedict Stork was positively revolting—I loved it. To point out all the specific panels I enjoyed would take countless pages—so I won't.

I don't mean for this to sound like a letter of mindless praise, but try as I might I can't find anything wrong with this book. I sincerely hope that you can maintain the high standard of quality you've set for yourselves. God help the guilty.

Joshua Goncalves

NEXT ISSUE: The debut of what promises to be comicdom's newest major league talent. We don't say it lightly—we really believe this guy has what it takes to set the comic book world on fire! His name is Kyle Baker—but don't take our word for it—join us here next month for part one of "The Seven Daddy Funnies"—and see for yourself!

And the story? Oh yeah...it's cool too!

—ANDY HELFER



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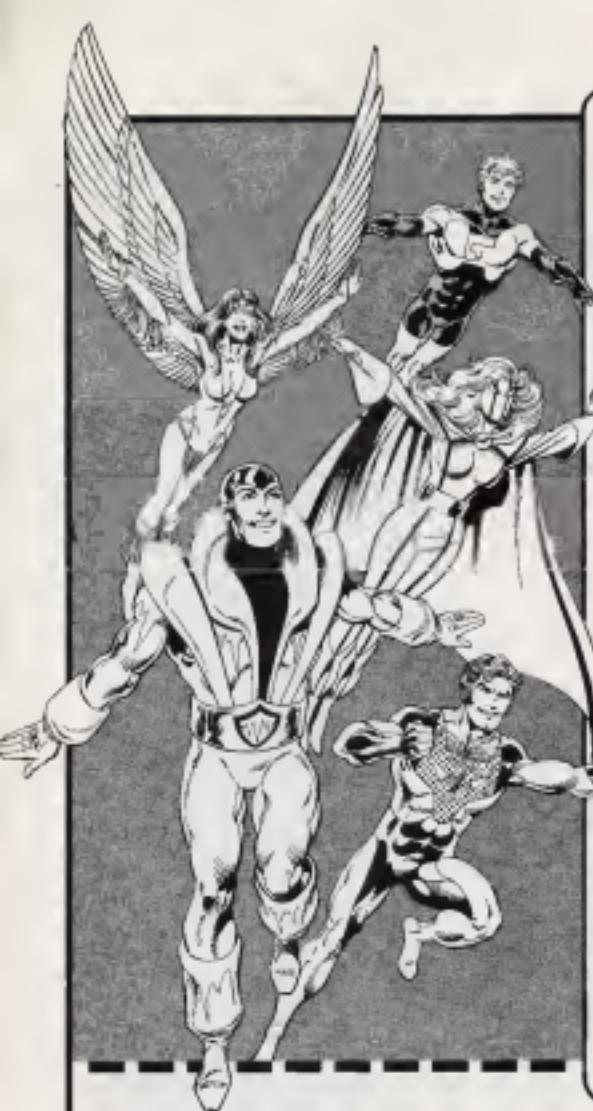
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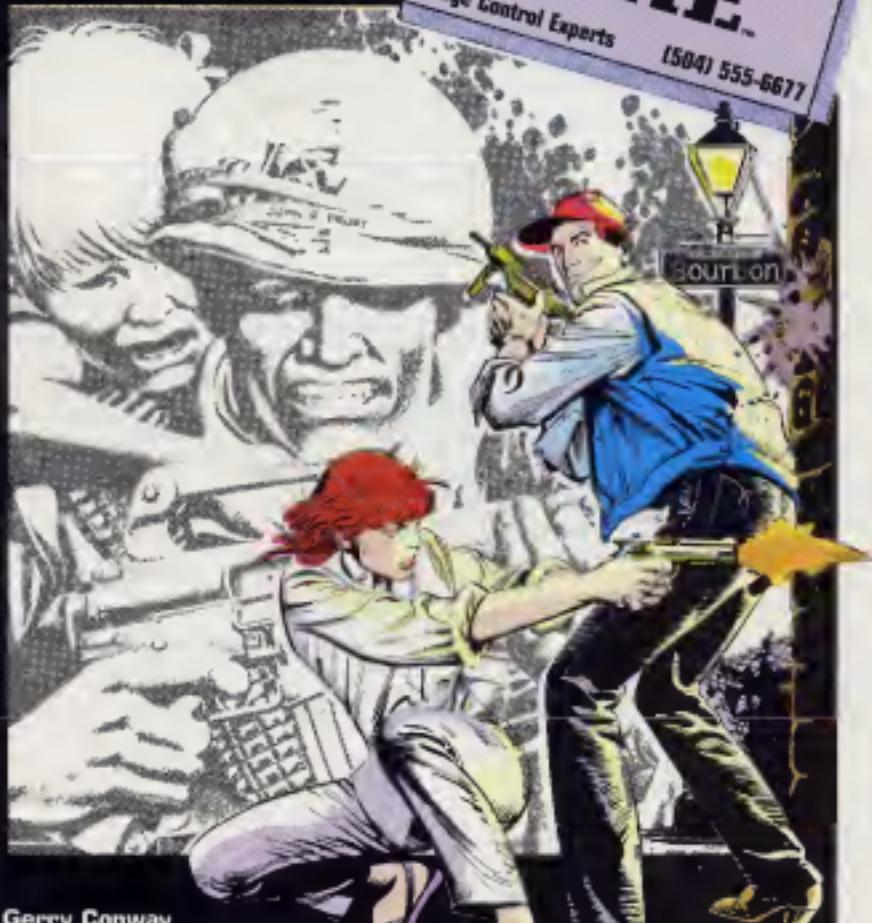
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